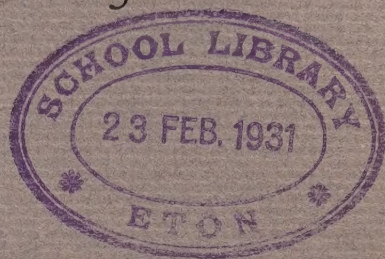


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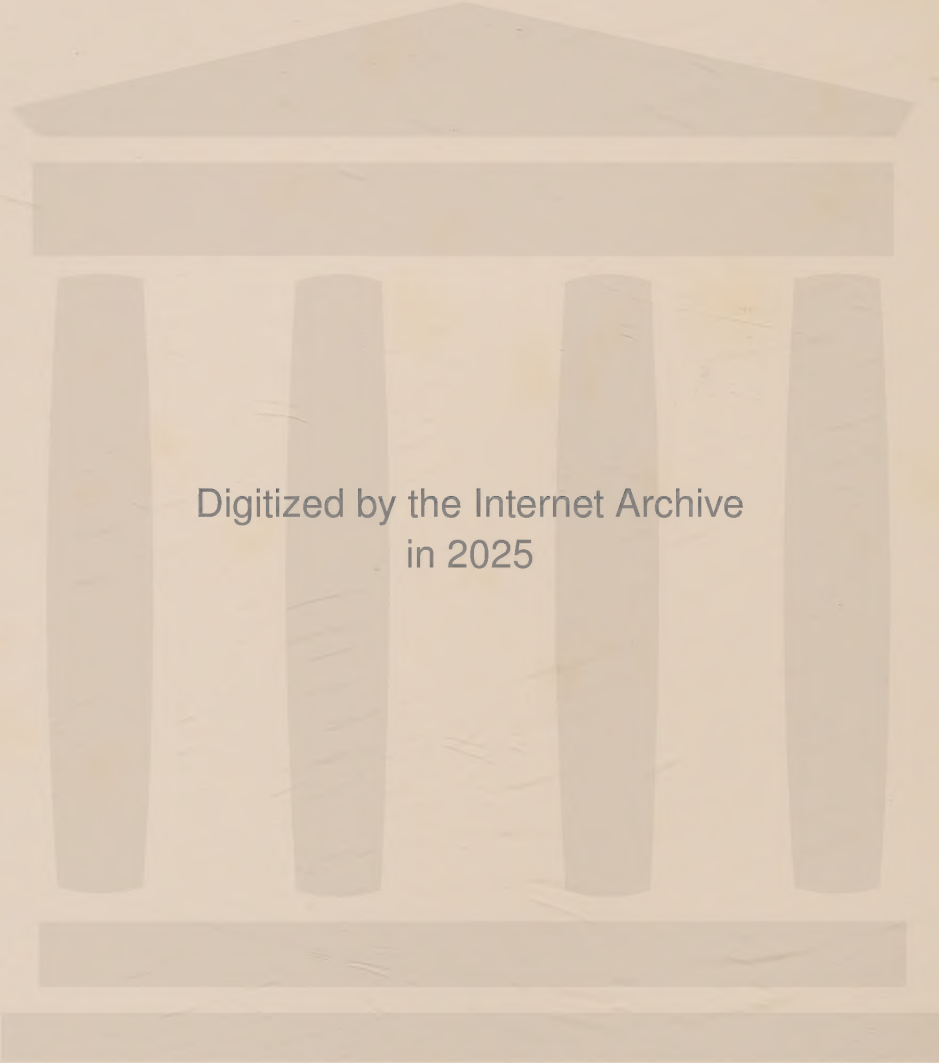


LONDON

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XXXIX. FLOWER VASE FROM A MING PORCELAIN ALTAR SET
Height 29.15 in.

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57. A MING PORCELAIN ALTAR SET.

THE most important acquisition by purchase which was made in the Department of Ceramics and Ethnography in 1930 is the vase and two candlesticks from a superb porcelain altar set of the late Ming period. The purchase was made possible by handsome contributions from the National Art-Collections Fund and from a number of generous friends of the Museum.

The altar set when complete consisted of an incense burner, a pair of flower vases, and a pair of pricket candlesticks, as may be seen from the bronze set exhibited on the Staircase of the King Edward VII Galleries. The three pieces acquired, though wanting two of their fellows, form a well-balanced garniture, and their impressive size, monumental shapes, and splendid colouring would make them conspicuous in any surroundings. Their general appearance can be seen in Plates XXXIX and XL.

The makers of square vases were considered the most expert of the Chinese potters, because the angular shape entails special difficulties in construction and firing. In the present case the great size and weight of these imposing objects must have added to the difficulty, and it was found necessary to make each piece in several sections, namely the risers, the projecting centre pieces, the necks, and, in the case of the candlesticks, the cup-shaped tops. To make these parts so that they fit together with such accuracy was no mean achievement; and it is remarkable how little of their rhythm the outlines have lost in this mechanical process.

The decoration is in the brocade style, always a favourite with the Ming potters, and in this case suggesting a yellow silk worked with coloured designs. It is expressed in polychrome glazes, the designs being outlined in black, on a ground of full yellow glaze. The designs themselves, five-clawed dragons winding in and out of clouds and flames, might have been taken from an Imperial robe. The dragons in each section are counterchanged in colour, now green, now aubergine purple, and now turquoise blue. On the lower parts they are ascending from a border of sea waves, on the central sections and on the mouthpieces of the candlesticks they are speeding horizontally, and on the necks they are seen full-faced and

descending in clouds. Along the flat borders of each piece run foliage scrolls filled in with blue, and on the narrower edges are flowers and scrolled foliage.

The coloured glazes used in the designs are green, aubergine purple, and turquoise blue, and the background is a full yellow glaze which varies slightly in tone in different areas, and in some parts is almost mottled. The turquoise glaze, a singularly beautiful colour and typically Ming, is faintly crackled. All these glazes are applied direct to the biscuit and fired at a medium heat, something between the full blast of the kiln, which fires the body, and the low temperature of the muffle kiln in which on-glaze enamels are fixed. Porcelain thus decorated is the parent of the *famille jaune* of the K'ang Hsi period, which is so keenly sought by collectors all over the world; but the colouring of the latter is effected by the low-fired enamels instead of the medium-fired glazes. The difference between the two techniques is specially noticeable in the yellow, though all the Ming colours are more powerful than those of the K'ang Hsi enamels, just as the composition and drawing of the Ming designs are distinguished by a greater freshness and vigour.

The only departure from the polychrome technique on our altar set is in the cartouches which run along the lip in front of each piece and which give us the precious information that the set was made in the reign of Wan Li (1573-1619). These inscriptions are painted in cobalt blue under a wash of white porcelain glaze locally applied.

It is rarely possible to get precise information with regard to the provenance of articles which come from China through the medium of the antique trade, and in many cases it is better not to inquire. That our vase and candlesticks stood on the altar of some important shrine or tomb is certain; and that they were originally made for Imperial service is evident from the marks in the cartouches and from the presence of five-clawed (Imperial) dragons in the decoration.

To the Museum Collections this acquisition is of great interest, not only on account of the dignity and beauty of the objects, but also because they explain to us, in language which cannot be gainsaid,

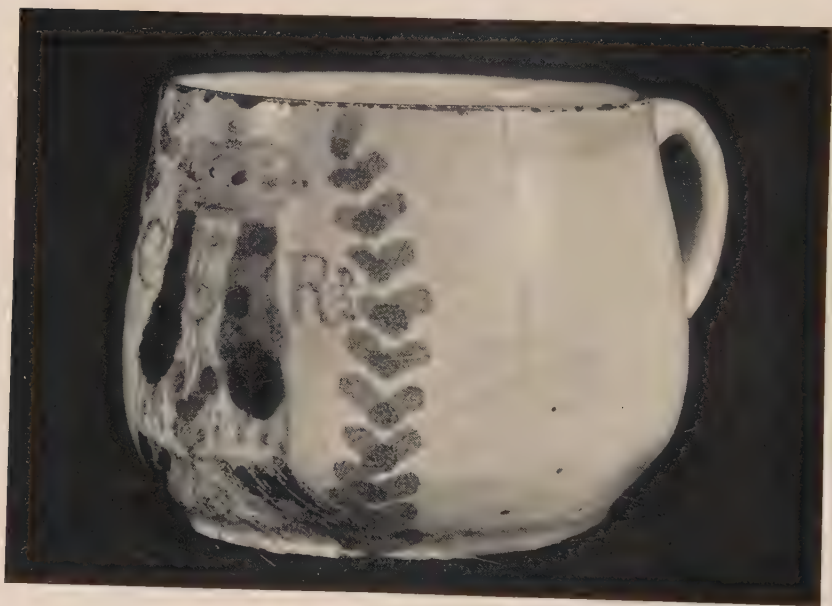


XL. PRICKET CANDLESTICK FROM A MING
PORCELAIN ALTAR SET

Height 29.3 in.



XLI*a*. STAFFORDSHIRE SLIP-WARE POSSET CUP
Height 4.5 in.



XLI*b*. LAMBETH CORONATION MUG OF CHARLES II
Height 3.7 in.

an interesting type of Ming polychrome decoration. It is a type which we have seen on smaller objects, such as bowls with the Chia Ching mark, but never on such a large scale as here; and it is one which has in the past given rise to debate as to whether it did not belong to the Ch'ing dynasty rather than to its predecessor the Ming. There need be no further doubts on this subject. R. L. H.

58. THE HARLAND BEQUEST OF ENGLISH POTTERY

THE English Ceramic Collections in the Museum have benefited under the will of the late Bryan T. Harland to the extent of three interesting pieces of pottery. Mr. Harland had already made important gifts to the Museum during his lifetime. One was the collection of Staffordshire salt glaze which is the backbone of our exhibited series. Another consisted of a dozen specimens of English pottery and porcelain which had passed into Mr. Harland's hands with the Boynton Collection.

The three objects now bequeathed are:

(1) A posset cup of Staffordshire slip-ware (Plate XLI*a*) decorated in a manner which was inadequately represented in our Collection, and interesting because it bears the name of WILLIAM TURNOR. It is made of buff pottery with slip decoration under a transparent yellowish lead glaze. The novel feature of the piece is on the lower half which has a trailed white slip design of tulips over a ground marbled with red slip. The lines of white slip stand up in relief and have been 'milled'. The names of William Turnor and Ralph Turnor are known on other Staffordshire slip vessels, one of which with the latter name is dated 168-.

(2) The second is also slip-ware but of a different kind. It is a jug of red pottery with trailed white slip under the usual lead glaze. The main ornament consists of the inscription

BE NOT HY MINDED
BUT FEARE GOD 1638:

the rest of subsidiary designs of triangle, herring-bone, and wavy patterns. The importance of this specimen lies in the fact that it is the earliest dated example of that type of slip-ware, which is called 'Metropolitan' because it is found chiefly in the London district.

(3) The third object (Plate XLI*b*) is a rounded mug of Lambeth delft ware painted in blue with touches of yellow and manganese. In front is a bust of Charles II in a wreath with the legend C R.^D. It is evidently a Coronation mug issued in 1661.

59. SEVENTH-CENTURY JEWELLERY.

THE catalogue of the sale at which it was purchased omits the history of an early Christian gold finger-ring recently acquired (Plate XLII*a*), but it probably came from Syria or Egypt, as the openwork design of the hoop (XLII*b*) is already represented in the Museum by a stone carving from Oxyrhynchus. It consists of interlacing vine-scrolls enclosing a cross, a bird, and an uncertain animal; and the bezel is set with a garnet intaglio, the subject being a lion facing a bull's head. The rest of the plate represents a gift of jewellery found in one or more Lombard graves, dating about 600–620. The two gold discs (Plate XLII, *f*, *g*), 2.3 inches across, have central rosettes of dark red cloisonné enamel, the outer rays and bosses being ornamented with filigree: behind are pairs of wire loops for attachment to the dress. The closest parallels are from Castel Trosino, near Ascoli Piceno (*Monumenti Antichi*, xii, Plate VII, No. 11; Plate VIII, Nos. 4, 8). The gold ear-rings (*c*, *d*) have a filigree ground with cabochon settings of the same dark red enamel, and pendants of amethyst, crystal, carnelian, and glass. They are comparable to a pair also from Castel Trosino (*Mon. Ant.* xii, Plate VI, No. 7). The necklace (*e*) consists of twenty-one glass beads mostly of turquoise colour with darker patterns, three gold barrel-shaped beads covered with filigree, and three embossed gold pendants, like some from Nocera Umbra about ten miles east of Assisi (*Mon. Ant.* xxv, p. 299, Fig. 158). Gold coins were often used as pendants on necklaces by the Lombards, and serve to give a limit of date for their interments. These jewels are all in excellent preservation, and their chief interest is the use of enamel cell-work and isolated settings. It is generally assumed that the process was seldom if ever used by the Teutonic tribes of the Migration period; but in Bock's coloured illustration of Theodelinda's book-cover in the Treasury of Monza cathedral (*Kleinodien*, Plate XXXV, p. 169) there is a clear



XLII. SEVENTH-CENTURY JEWELLERY

Life

Chorus 3^d

life! I know not what thou art,
 But know that thou a I must part;
 And when, or how, or where we meet
 I own to me's a meet yet.
 But this I know, when thou art fled,
 Where'er they lay these limbs, this head,
 No clod so valueless shall be
 As all that thou remains of me.
 O whither, whither dost thou fly?
 Where bend unseen thy trackless way?
 And in this strange divorce,
 Ah! tell where I must seek thy compound I?

For the vast ocean of empyreal flame
 From whence thine essence came
 Dost thou thy flight pursue, when freed
 From matter's base encumbering weed?
 Or dost thou, hid from sight,
 Wait, like some spell-bound knight,

distinction in colour between the garnets of the cross and the geometrical border, the latter agreeing closely with that of the rosettes on the pair of discs described above, and suggesting a date for them not long before the Lombard queen's death in 625.

R. A. S.

60. THE ORIGINAL MANUSCRIPT OF THE 'GOLDEN TREASURY'.

SINCE Meleager compiled his famous 'Garland' there has, perhaps, never appeared a poetical anthology more widely read and esteemed than Francis Turner Palgrave's *Golden Treasury*. It has become a classic of English literature, has been the subject of numerous special commentaries, and has inspired several similar collections. For example, one of the latest of German anthologies, Rudolf Borchardt's *Ewiger Vorrat deutscher Poesie*, was avowedly conceived and prepared under the influence of Palgrave's volume. The acquisition, therefore, of the original manuscript of the work, which has been generously presented to the Department of Manuscripts by Miss Palgrave, is an event of considerable importance.

The manuscript (Add. MS. 42126) is a thick quarto volume, much of it in Palgrave's own hand, though many poems are in that of an amanuensis, and others have been cut out of the printed volumes used in the compilation. At the beginning is an inscription, 'To my very dear Child Annora with all love & good wishes 12 Feb 1894,' and the note, 'The book was printed from this M.S.' The dedication to Tennyson and the Preface are included, and are preceded by a note, not taken into the printed volume, on the method of composition: 'In putting the book together, all poems which appeared at all available or likely were gone through, after my selection, by George Miller & Thos Woolner, sometimes alone, but perhaps oftener in courts of poetry held here or elsewhere. The mass thus diminished, but retaining all that stood near admission, were gone through by Alfr. Tennyson during ten days at Xmas 60 at Farringford. He read almost everything twice over generally aloud to me . . .'

In any case the original manuscript of such a work would be of interest; but its value is increased by the fact that at the head of almost every poem are indicated the verdicts of the four collaborators, or of some of them, by the symbols P^x ('decidedly'), P? ('not decidedly'), and P ('print'). These are often initialled, but even when they are not, Palgrave and Tennyson can usually be identified from the fact that the former's vote always comes first, the latter's last. There are also interesting personal notes. Particular interest attaches to Tennyson's opinions. It appears that he was responsible for the choice of, for example, Nash's 'Spring' (No. 1), Mrs. Barbauld's 'Life' (see Plate XLIII), and two of Wordsworth's sonnets, on King's College Chapel and 'To a Distant Friend'. On Wyatt's 'The Lover's Appeal' there was a conflict of opinion. Palgrave writes 'P?', then deletes 'P' and adds 'too slight by far'; Woolner notes '?', Tennyson 'P', with which Woolner then agrees. It is astonishing to find that Shelley's 'Night' only just scraped through the board of inquisitors, as the following note shows: 'P? (sentiment?)/ ?/ ?/ P^x A T insisted on it.' Shelley, indeed, seems to have been inadequately appreciated. Thus, on his 'Stanzas written in Dejection' Palgrave noted 'P (4 verses)', Woolner, 'P', Miller, 'P?', but Palgrave then wrote, 'I shd. say, *o* [omit]. It is fanciful & morbid, & weak in many lines—& also unintelligible,' adding later, 'A T agrees to omit.' Actually it was printed, but with the omission of the last stanza ('omit—breaks the leading idea'; see too G. F. Palgrave's *Francis Turner Palgrave*, p. 66). But on a passage in the 'Euganean Hills' Tennyson comments, 'When S. comes to such passages, he seems to me to *burst*.' Keats, as might be expected, was accorded a much readier welcome. On his 'Bright Star' Palgrave remarks that Tennyson 'talked of it with me off Finisterre in Sep. 1860: we fancied that was the coast K. alluded to'. On Marvell's 'Thoughts in a Garden', after Tennyson's 'P', Palgrave adds 'who greatly pleaded for the *Lover*—but I thought one or two lines too *strong* for this age', and on Wordsworth's 'Reverie of Poor Susan' Tennyson's note is 'P^{xx} divine'. On the other hand, while all voted for the inclusion of 'Yarrow Unvisited' and 'Yarrow Visited', 'A T. however insisted on the omission of Yarrow Revisited with

many others of W's later poems—give the best of so great a man,—not what he wrote in old age &c.' Lastly, on Cowper's 'Mary Unwin', after Tennyson's 'P', Palgrave adds 'to whom it is a kind of holy thing'.

H. I. B.

61. A GREEK EVANGELISTARIUM FROM THE LIBRARY OF JOHN RUSKIN.

THE Department of Manuscripts has acquired a fine Greek evangelistarium or Gospel lectionary, formerly the property of John Ruskin, whose manuscripts and remaining library were sold at Messrs. Sotheby's on 24 July last. The manuscript, now Egerton MS. 3046, is that numbered Evst. 254 by Scrivener (Gregory 238), and it has been variously dated, from tenth to fourteenth century. The last, which is a suggestion of Scrivener's ('xiii or xiv'), seems out of the question, and so early a date as the tenth century is equally so. The likeliest date is the twelfth century, with the late eleventh as a possible alternative (so Gregory, 'xi or xii'). The script is handsome, flowing, and easy but calligraphic, and the illuminated initials are in the fine tradition. There are at present no headpieces, but a large piece of vellum which probably contained one has been cut out of the first page. Much of the manuscript is in bad condition, and some leaves are lost.

Ruskin, who had a rather high-handed way with manuscripts, has covered the lower and sometimes the other margins with annotations of all kinds; but these, if they do not improve the appearance of the pages, at least provide an 'association interest'. Several vellum leaves were inserted to fill gaps when the volume was re-bound, no doubt for Ruskin, and some of these bear further notes; on one, between ff. 136 and 137, Ruskin has written a list of 'Names of the Companions accepted, forming St George's Company, March. 1876. Written by the Master'. A note on the last page reads, 'Finished, 11th May. 1875, and revised for list of Chapters, ✠, 9th June. 1875.' The annotations, which deal alike with the script and with the text, are interesting and show with what thoroughness Ruskin studied the manuscript, but there is room to quote only one, which illustrates both interests. It is on f. 116, Mark xii. 20-6: 'Nothing

to note in this page but its especially tiresome letter β .s, and the disagreeableness and waste of time of the story, always shocking to me.'
H. I. B.

62. A NEW MANUSCRIPT OF THE ROMAN DE LA ROSE.

MISS H. CLARK COUPER has bequeathed to the Department an attractive MS. of the 'Roman de la Rose' with the 'Testament de Jean de Meung', written and illuminated in France in the late fourteenth century. The present copy, which has been numbered Add. MS. 42133, contains the twenty-four additional lines at the end, beginning 'Et puis que ie fui esueillie' and ending 'Est fine et pure verite', as in Royal MSS. 19 A. XVIII, 19 B. XII, &c. The decoration consists of twenty-three small rectangular miniatures with a large miniature at the beginning of the 'Testament', all of good average French work of the period; the style is not unlike that of Egerton MS. 881, a smaller MS. of the Roman de la Rose of the same date and school. There is also an outline-drawing in one of the lower margins, apparently not part of the original scheme but more or less contemporary with the MS. Missing portions of the text and some crude miniatures have been added by an eighteenth-century hand on some inserted vellum leaves, but the later interpolations are fortunately independent of the original portion of the MS., which is a welcome addition to the Department.

E. G. M.

63. FRAGMENTS OF AN AGEN BREVIARY.

THE sale-room has recently yielded to the Department of Manuscripts fifty-six disconnected leaves, the wreck of a fine breviary from the diocese of Agen. Service-books from that quarter are rare, and the use of Agen has not hitherto been represented at the Museum either in manuscript or in print—not a surprising circumstance in view of the havoc wrought by the Huguenots in this and other districts of southern France. Nothing so early as the present fragment is known to survive elsewhere. Drawn at random from all sections of the breviary, these leaves by a fortunate chance include portions of

the offices for St. Caprasius, patron of the diocese, and many of the local saints. Historiated and illuminated initials adorn almost every leaf. If the delicacy of Paris is lacking, the decoration, as an unquestionable production of illuminators working in the heart of Aquitaine, at a date not much before or after A.D. 1300, should provide useful material for the comparative study of the craft of book-illustration. In keeping with the lavishness of its ornament is the fact that the breviary was originally altogether exceptional in size; notwithstanding the ruthless cropping of all four margins, the leaves now measure approximately 19 by 13½ inches. They have received the number Add. MS. 42132. A. J. C.

64. FINDS OF ENGLISH COINS AT DURHAM AND BORTH (CARDIGAN).

TWO hoards of coins, widely dissimilar in the nature of their content, were discovered in May and June of this year, and were declared treasure trove. The Durham hoard contained 548 silver coins deposited between 1356 and 1360, mostly in shabby condition owing to the carelessness of their manufacture and also in many cases to the wear of circulation. The Borth find contained 31 gold nobles in beautiful condition, the first coinage of Henry VI (*c.* 1422-5) being the latest and most numerous pieces.

The interest of the Durham find is entirely the student's interest; the coins add much in variety of detail to our previous knowledge of the coinage of the period 1351 to 1360, and the chief feature of the find was the wealth of specimens of the coinage of Thomas de Hatfield, who was appointed to the see of Durham in 1345. In addition to the name of the City of Durham the reverses bear a crozier-head as terminal of one of the limbs of the cross. The Museum has acquired 288 coins of this hoard, including a hundred of the Durham pennies, fifty of Edward's groats of London and York, and thirty of his half-groats. On Plate XLIV are figured two groats and a half-groat (nos. 1, 2, 3) and London (4, 5) and Durham (6, 7) pence.

The earliest nobles of the Borth hoard were two of Richard II, of London and Calais, which had survived, unclipped, the reduction

of the weight of the noble in 1412 from 120 to 108 grains. Six were of the reign of Henry V, including a rare coin of the late issue (Plate XLIV, 9) with mullet and annulets in the obverse legend. The nobles of Henry VI are remarkable for their fine preservation; the varieties that they display are inconspicuous but of some importance in establishing dates of the issues. Two nobles of this reign are from the mint of Calais; they are early coins with the letter C, the initial of the mint, in the centre of the reverse, a feature which they have in common with the earliest nobles struck at Calais by Edward III, who opened the mint there in 1363. It then had a very brief spell of coinage in both metals, after which it coined gold only for Edward and the two succeeding kings. No coinage seems to have been struck there in the reign of Henry V, but Henry VI in the year of his accession reopened the mint for a coinage in gold and silver; in this reign its silver output was much greater and of longer duration than its coinage in gold. Three nobles from the Borth find, London coins of Richard II, Henry V, and Henry VI are illustrated on Plate XLIV, nos. 8, 9, 10.

In accordance with regulations for the administration of Treasure Trove which have recently come into force, the actual finders of the two Treasures described above have been rewarded to the extent of the market value of the coins, without any deduction. G. C. B.

65. PRINTED BOOK ACCESSIONS.

THE Department of Printed Books has recently acquired a number of rare and interesting early printed works, mainly English, of which the following deserve mention. *Virginalia, or Spirituall Sonnets in prayse of the most Glorious Virgin Marie*, 1632, of which only two other copies are known, bears on its title-page the initials I. B., i.e. John Brerely, the pseudonym of the Jesuit, Lawrence Anderton. There is no imprint, but the book is believed to have been printed at the secret Catholic press at Birchley Hall, Wigan. A work of peculiar literary interest is a hitherto unknown translation from Du Bartas, entitled *The First Day of the Worldes Creation*, London, I. Iackson for G. Seaton, 1596. The translator is not known, but his version, in Chaucer's 'rhyme-royal', is not without poetical



XLIV. ENGLISH COINS FROM FINDS AT DURHAM AND BORTH



XLV. MAYA FRESCO FROM CHICHÉN-ITZÁ

merits. Anne Dowriche's *The French Historie, that is, a lamentable discourse of three of the chiefe broiles that have happened in France for the Gospell of Iesus Christ*, 1589, is a curious history, in Alexandrines and fourteeners, of French persecution of Protestants, including the massacre of St. Bartholomew. It has no literary attractiveness, but testifies to the strength of Protestant feeling in England at the time. The only two other copies known both have a different imprint. *Porta linguarum trilinguis reserata, the Gate of Tongues vnlocked*, by J. A. Komenský ('Comenius'), is the first English edition of this outstanding educational text-book, printed at London, 1631. Only one other copy is known. The only known copy has been acquired of an edition of *The Explanation of the true and lawfull right and tittle of Anthonie, the first of that name, King of Portugall*, printed by Plantin at Leyden, 1585. The Anthonie in question is Antonio, Prior of Crato, natural son of the duke of Beja, and a claimant to the Portuguese throne.

An important example of early French typography is the *Alphabetum hebraicum et graecum*, a quarto printed by G. de Gourmont at Paris about 1510. It is probably the first edition of one of the earliest books printed with Greek type in France, and of particular English interest owing to the appearance on the title-page of the English royal arms, with a Latin verse dedication to the Queen of France—Mary, daughter of Henry VII of England, afterwards Duchess of Suffolk. Only one other copy of this book is recorded. Another remarkable French acquisition is a fine copy of the first edition of Jacques Cazotte's fantastic romance *Le Diable Amoureux*, printed at Paris (with false imprint: Naples) in 1772. Cazotte, littérateur and Illuminé, who claimed the gift of prophecy, figures in one of the most lurid incidents of the Terror (described by Carlyle) and was ultimately guillotined. *Le Diable Amoureux* is his best known work. This edition is illustrated with grotesque designs by Marillier. H. S.

66. ANCIENT MAYA FRESCOES.

AS the gift of the Mexican Government, through the Carnegie Institution of Washington, three limestone blocks with fresco ornament have been received by the British Museum. They were

recovered from the débris of the so-called 'Temple of the Warriors' at the late-Empire site of Chichén Itzá in Yucatan, a pre-Colombian Maya settlement. For some years the Carnegie Institution has been excavating and restoring this important site, with Professor S. G. Morley in charge of operations. The building whence the blocks come belongs to the Toltec period of the site (twelfth-thirteenth century A.D.), and they are part of a series which could not be fitted into any scheme of restoration.

These limestone blocks, averaging $12 \times 10 \times 9$ inches, have been carefully dressed, as far as the porous nature of the stone would permit. It would appear that, after the erection of the building, the inner surface of the walls was dressed with a lime-wash, somewhat less than one millimetre in thickness, and painted decoration added while the surface was still damp. The colours are terra-cotta red, yellow, green, and turquoise blue, and the designs are outlined in black. The pigments are mainly ochres, except for the blue, which appears to be a powdered frit containing ferrous or copper silicate.

The specimens presented to the Museum show details which represent a human hand holding a bowl containing three maize-cobs, apparently proffered as an offering to a feathered snake (the emblem of the god Quetzalcoatl), the lower part of whose coils can be seen to the left.

No examples of the art of fresco painting relating to the late Maya Empire have hitherto reached the British Museum, and the specimens described constitute a most important addition to the collections illustrating the craftsmanship of primitive man.

T. A. J.

67 DRAWINGS BY KATE GREENAWAY.

THE sale of manuscripts, books, and drawings from Brantwood at Sotheby's on 24 July included a large number of drawings and autographs of that favourite artist of the 'eighties', Kate Greenaway, which had been collected by Ruskin. The prices obtained, not only for her drawings but for early editions of her illustrated books and almanacks, prove that her charming inventions still maintain their hold on the affections of the British public, or at least on that section of it which collects. The Print Room, in which Kate

Greenaway's drawings were not yet represented, though it is rich in the work of her contemporary Randolph Caldecott, obtained one little lot of dainty drawings of girls. Graceful and innocent in their natural poses, dressed in the flounced frock and bustle of their period or wearing the mob-cap of their great-grandmothers and toying with a fan, they recall the heroines of Austin Dobson's poems. Kate Greenaway put the essence of her art even into these slight jottings of her pencil, but they do not suffice to represent her fully; it is to be hoped that either by gift or by some later purchase some of her beautiful groups tinted in water-colour may find their way into the Museum.

C. D.

68. SKETCHES BY G. R. LEWIS.

AMONG the few other drawings recently acquired may be mentioned two sketch-books and a number of small detached leaves drawn in pencil or water-colour by George Robert Lewis (1782-1871), consisting of studies of English rustic characters at the beginning of the nineteenth century, and pencil sketches of a very rural Paddington and other localities, showing a careful observation of clouds. These little drawings, presented by his grand-daughter, Miss J. Lennard Lewis, are welcome additions to some careful pencil drawings of Continental towns by G. R. Lewis which were given a few years ago by the late Mr. J. R. Holliday.

C. D.

69. A CHINESE PAINTING OF THE SUNG PERIOD.

IN October the Museum acquired, with the help of a generous contribution from the National Art-Collections Fund, a Chinese painting of exceptional interest. This is the most important addition to the Chinese paintings in the Sub-Department of Oriental Prints and Drawings (apart from frescoes) which has been made for many years.

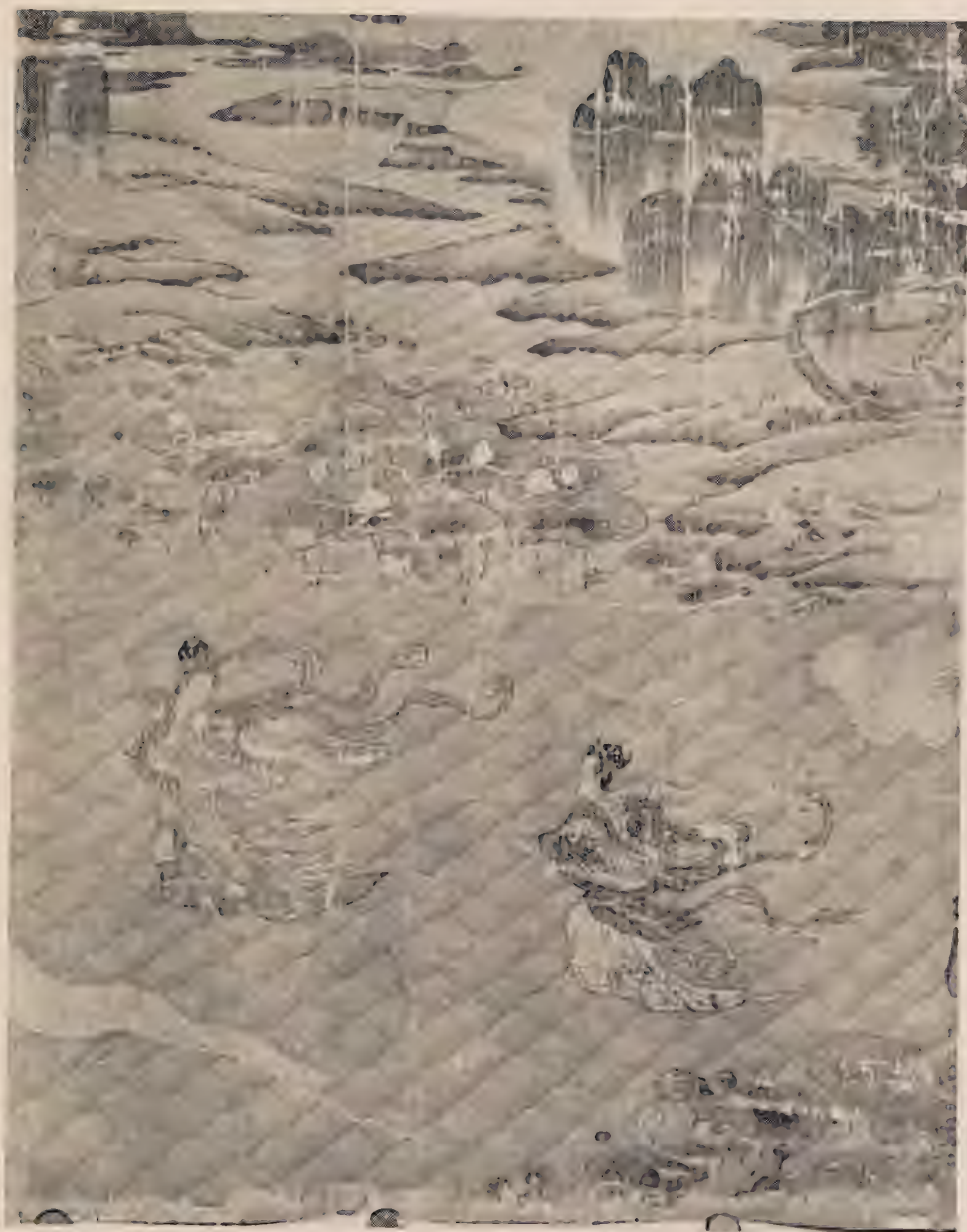
The painting in question is a horizontal roll, over twenty-seven feet in length, and over twenty-one inches in height. It has neither signature nor seal, nor are any of the usual documents (eulogies, certificates, &c.) attached; probably these have been removed at some time. The picture comes from a Chinese collection, and is said to have been attributed in China to Ku K'ai-chih, the famous master of the fourth

century. This is of course an impossible attribution; the only reason for associating the painter with that early master being the fact that it does in part preserve some of his design, though it must be nearly a thousand years later in actual execution.

The subject of the roll, 'The Nymph of the Lo River', is the same as that of a well-known painting formerly in the collection of the Viceroy Tuan-fang and now in the Freer Gallery at Washington.¹ That painting was attributed to Ku K'ai-chih, and is no doubt a copy, made perhaps during the Sung dynasty. The archaic style of this copy makes it pretty certain that the painter of it followed Ku K'ai-chih's original closely. In our picture certain episodes are taken straight from Ku K'ai-chih, as we see by comparing it with the Freer picture; but the whole composition, or rather series of compositions, is very greatly elaborated and altogether more complex, besides illustrating the poem more fully.

A translation of the poem is given by Mr. Waley in his *Introduction to the Study of Chinese Painting*, pp. 60-1. It was written, he says, 'by Ts'ao Chih, third son of the founder of the Wei dynasty, in A.D. 222.' It tells how the poet, travelling from the Court to his country estate, camped at sunset on the banks of the River Lo. The sudden apparition of an exquisite woman moving along the shore shook his heart. He asked his charioteer who she could be, and he told him it might be the goddess of the river. Enchanted with her beauty, the poet confided a message to the waves of the stream; he cast a pendant from his girdle to her. 'She pointed to the river depths in token that there she would meet me.' But suddenly the poet repented of his rashness; he feared some sorcery, hardened his heart and refused her. The mortified nymph uttered a cry so desolate that at the sound of it all the spirits of the river came to her comfort. 'The Storm-god lulled the winds to rest; the Lord of Waters stilled the waves. P'ing-i beat his drum; the fairy Nü-wo sang with shrill, clear voice. She summoned the Fish King from the depths. . . . Then dragons, six abreast in flawless line, were harnessed to her chariot of cloud. The whale and the dolphin gambolled at her wheel-side. Waterfowl lent winged escort to her train.' So the fairy

¹ Another version was in the collection of the Emperor Ch'ien Lung.



XLVI. CHINESE PAINTING OF THE SUNG PERIOD



XLVII. CHINESE PAINTING OF THE SUNG PERIOD

vanishes. Mr. Waley points out that the Freer picture illustrates only the finale of the poem: P'ing-i beating his drum and the fairy Nü-wo singing are shown almost at the beginning of the roll, and the main subject is the departure of the nymph. It is probable that the preceding portion of the painting has been lost. In any case the fact that the earlier part of the poem is not illustrated in the Freer picture lends additional interest to the present painting, which may now be briefly described.

We enter a country of rocks and groves, through which a river rushes. Spray floats over the falls of the water, and clouds of vapour coil and glide among the trees. Solitary on the river-bank stands a nymph between two slender banners stuck in the ground; and a little farther on another nymph moves towards the stream in a graceful bending attitude. Rocks, trees, and whorls of vapour again intervene; and now we see the poet, who is a grandee attended by a numerous retinue, one of whom holds a canopy over his head, face to face with the goddess of the river. Like an interlude comes the passage of two nymphs floating up from the water, following the flight of two others of their companions (Plate XLVI). Their airy movement is given with great felicity. Yet others are discovered farther on, under great crags beside the stream.

We then come to the poet again, seated this time, with his retinue behind him. Before him stands the goddess. It is the scene of the refusal. She turns to go, with a backward look. And immediately we see P'ing-i beating his drum and Nü-wo singing her lament. This group is identical in design with the group in the Freer picture, though less 'primitive' in actual drawing. Again the poet and his friends appear, gazing at the flight of the goddess in the marvellous dragon-chariot, while great fish leap up from the water and birds flock round in the air. The supernatural commotion agitates the rowers of two boats beside an islet; but the great barge in which the poet has already embarked rides serenely on the waves (Plate XLVII). On the farther shore he resumes his journey in a chariot. If he has to dispense with dragons, he has at least five horses abreast to draw him.

In places, notably the barge and the dragon-chariot, parts of the fine silk have worn away, apparently corroded by a pigment. The

colouring throughout is in delicate tones of green, yellow, and grey, with touches of red in the dresses.

The flight of the goddess, the dragon-chariot, and the great barge are all in the Freer picture, but here everything is more elaborate, the barge of a more modern build. It is in the landscape, however, that the difference is most apparent. The landscape in the Freer picture is almost the only primitive landscape known to us in Chinese painting. Here we have the matured conventions of Sung landscape art. A certain incongruity in the painting of the landscape is perceptible, as if two different hands had been at work upon the roll. And this probably is the case. The figures, the trees, the dragon-chariot, the barge—all that constitutes the main thread of the picture—are entirely Sung in style, probably thirteenth century. But the outskirts of the composition, the distant mountains rising from misty bays, the glimpses of horizon, look to be in a different hand (probably early Ming) and are certainly in a different ink. It is all very skilfully inwoven and combined, so that sometimes it is difficult to say at what point this embroidery on the original design begins.

It is quite in the tradition of Chinese art that a pictorial theme, to which classic form has been given by an ancient painter, should be thus rehandled by a later master, preserving the main design. The Museum has in the 'Admonitions of the Instructress', whether it be an original by Ku K'ai-chih or a copy, one of the most precious and most famous Chinese paintings in the world. Though the new acquisition cannot compare with that in subtle mastery of brush-drawing, it has the great interest of echoing another of Ku K'ai-chih's works in a quite different *genre*, and is itself a painting of romantic beauty. The fairy-tale side of Chinese art could hardly be illustrated more fully and attractively.

L. B.

70. EGYPTIAN FIGURE OF A SWIMMING GIRL.

THE Egyptian and Assyrian Department has recently purchased an unusual and very attractive example of the favourite Egyptian spoon in the form of a swimming girl holding a receptacle in outstretched arms. In this case the arms which held the bowl of the



XLVIII *a*. EGYPTIAN FIGURE OF A SWIMMING GIRL



XLVIII *b*. BABYLONIAN CYLINDER-SEALS

spoon—representing probably a shell, fish, duck, or a lotus-flower—are missing, but originally ended in a single tenon, indicated by a large mortise in the girl's shoulders. The figure is of ebony; the head, a separate piece pegged to the back of the shoulders, is covered with a neatly carved wig in the full style of the period, made of slate. This device of finishing off small wooden statuettes in stone or faience is almost entirely confined to the last few reigns of the Eighteenth Dynasty (1425–1350 B.C.), and the finely cut features of the girl's face confirm this dating of the object by their close resemblance to those of similar works from el-Amarna. Although the best workmanship has been put into the carving of the head and wig, the modelling of the rest of the figure, and especially of the torso proper, is very good—down to the knees, below which anatomy and artistic feeling have been sacrificed to a desire for a smooth, tapering handle to the spoon.

The arms were probably of wood, and the receptacle of slate, steatite, or ivory, though possibly also of wood. The new acquisition is extremely interesting as the only example, among the spoons in the Department, of this peculiar wood and stone-overlay technique, and for craftsmanship and design compares with the best of our unusually representative series. Length, $7\frac{1}{2}$ inches (18.75 cm.); height, $2\frac{3}{4}$ inches (6.88 cm.). Plate XLVIII *a*. S. R. K. G.

71. BABYLONIAN CYLINDER-SEALS.

SIX cylinder-seals recently acquired for the Egyptian and Assyrian Department exhibit the art of seal-cutting in many of its successive phases. The earliest example is 122129, a black marble cylinder measuring $1\frac{3}{16}$ inch (3 cm.) $\times$ $\frac{3}{4}$ inch (2 cm.), very deeply incised with two animal figures and several spots worked by the drill. Such cylinders are characteristic of the archaic period, both in Elam and in southern Babylonia. A calcite cylinder 122128, measuring $1\frac{1}{8}$ inch (2.8 cm.) $\times$ $\frac{3}{4}$ inch (2 cm.), has a rather rough design of a man feeding animals schematically arranged. Of a later period, about the time of the Agade Dynasty, is the fine mottled marble cylinder 122125, on which a worshipper led by a god brings a goat as offering to another god who stands upon the back of a

fantastic dragon and brandishes a mace: the Semitic inscription shows that it was dedicated for the life of the donor and of his son. This fine example measures $1\frac{5}{8}$ inch (4.1 cm.) $\times$ $1\frac{1}{8}$ inch (2.8 cm.). 122127 is of green jasper and displays a mythological scene of combat between gods, but is not so well executed: $\frac{3}{4}$ inch (2 cm.) $\times$ $\frac{1}{2}$ inch (1.2 cm.). The small cylinder 122130 is of the late Assyrian or perhaps Persian period, and to the latter belongs the delicately finished calcite cylinder 122126, with its scene of the divine being in conflict with two winged monsters, and the symbol of the god Ahuramazda over two curious ornaments at the side. The last measures $1\frac{3}{16}$ inch (3 cm.) $\times$ $\frac{9}{16}$ inch (1.4 cm.) and casts of all are photographed on Plate XLVIII b.

C. J. G.

72. OTHER GIFTS.

AMONG other gifts received during the period covered by this number (July–October) are the following:

Account by Lord George Gordon of his proceedings during the riots, 1780, from May 29 to June 9: a detailed narrative, apparently unpublished. Presented by Miss Eskell, in memory of her brother, C. Eskell van Noorden.

Diary of the Rev. Thomas Larkham, vicar of Tavistock, 1650–69, presented by L. N. Fawcett, Esq.

Letter by William Wordsworth to Capt. Pasley on the latter's *Essay on the Military Policy and Institutions of the British Empire*, with references to the poet's own pamphlet on the Convention of Cintra. A facsimile of the letter was among the Pasley Papers recently presented to the Museum (see *Quarterly*, vol. iv, no. 88), but the original has since been found at the Institution of Royal Engineers at Chatham, to which it had been lent. The Council of the Institution, on being informed of the facts, readily surrendered the original to the Museum, and received the facsimile in return.

Two genealogical MSS., 'The Descent of Tyler of Gloucestershire and Bristol', and 'Roberts of Borzell in Ticehurst, Sussex', compiled and presented by Col. J. C. Tyler, J.P.

'The Work of W. de Brailes', Roxburghe Club volume, presented by the author, S. C. Cockerell, Esq.

'A List of Mediaeval Manuscripts in the New York Public Library', presented by the author, S. De Ricci.

Glazed steatite scarab of a Hyksos king, presented by Professor P. E. Newberry.

Bronze case, in form of a pylon, for the mummies of two small hawks, presented by the late Dr. H. R. Hall.

Fragment of Pompeian wall-decoration, presented by A. Maude, Esq.

Flint implements from Larne, North Ireland, presented by J. P. T. Burchell, Esq.

Series of flint implements found on village sites near Mostagedda in the Badari district of Middle Egypt, presented by Guy Brunton, Esq., on behalf of the British Museum Expedition to Egypt.

Romano-British bronze brooch, third century, found at Pevensey Castle, presented by the finder, Miss D. J. Goddard.

Series of small stone implements from Nordhoek kitchen-midden, near Cape Town, presented by Col. W. E. Hardy.

Series of ironstone implements from Hope Fountain, near Bula-wayo, presented by the Rev. Neville Jones.

Series of human bones, including fragment of a trephined skull, from the Bisley Long Barrow, and bones, flint implements, and pottery from the Bower Hill Long Barrow, Gloucestershire, presented by Miss Edith Paine.

Flint flakes from the prehistoric station of La Micoque, near Les Eyzies, Dordogne, presented by M. D. Peyrony.

Cruciform ornament of gold foil on iron with embossed scrolls and glass setting, Frankish, late seventh century, presented by C. R. Beard, Esq.

Brass hanging lamp and standard lamp from Morocco, presented by Major-Gen. Sir Neill Malcolm.

Stone implements from various sites in Cape Province, S. Africa, presented by Dr. P. van Heerden.

Series of Maya stone implements from Guatemala, presented by K. P. Herron, Esq.

Stone figure in Gandhara style, from Taxila, presented by Lt.-Col. E. R. Johnson.

Quartz hand-axe and engraved iron sword, excavated at depths of 16 and 19 feet in an old river-bed, S. Bauchi plateau, Nigeria, presented by the Directors of the United Africa Company.

Five gold ornaments, from ancient Peru, presented by C. Andrade, Esq.

Colour-prints of Blackfoot Indians from the 'Waterton Lakes' and 'Glacier' National Parks, U.S.A., presented by G. C. Collingwood, Esq.

Sixty-three bronze Romano-British coins, being imitations of Roman Imperial coins from the first to the fourth century, presented by the Rev. E. A. Sydenham.

One silver and five bronze Greek, and one silver and four bronze Roman coins, collected during an expedition to Asia Minor and presented by C. W. M. Cox, Esq.

Forty-six bronze Greek coins, mostly of Elymais, presented by the Rev. E. Rogers.

RECENT PUBLICATIONS

THE lamented and totally unexpected death of Dr. H. R. Hall lends a special, though melancholy, interest to the new edition of the *General Introductory Guide to the Egyptian Collections*, which was his last contribution to the official literature of the Museum. It is a revision of the *Guide* prepared by his predecessor, Sir Ernest Budge, in 1909, and aims at furnishing the reader with a general handbook of Egyptian archaeology, which may serve alike as a basis for his study of the collections in the galleries of the Museum, and also as a cheap, authoritative, and well-illustrated book of reference for use at home. It includes chapters descriptive of the geography and ethnography of the country, the literature, religion and customs of ancient Egypt, and a sketch of its history; and it is illustrated with 233 figures, large and small.

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Recent additions to the series of sets (6 cards in each) of coloured reproductions in postcard size are as follows:

B 41. Chinese and Japanese Paintings of Animals.

- B 42. Greek White-Ground Vases.
- B 43. Greek White-Ground Vases.
- B 44. Japanese Colour-Prints by Kiyonaga.
- B 45. 'The Hundred Children', from a Chinese painting.
- B 46. Mughal Painters of the Early Seventeenth Century.
- B 47. Miniatures of the Virgin and Saints (from Harley MS. 2897 and Add. MS. 35311).
- B 48. Miniatures of the Nativity and Epiphany (from Add. MS. 35312).
- B 49. Masks from Ceylon, used in ceremonial and magical rites.
- B 50. Masks and Puppets from Java, used in dramatic performances.

In addition, two large reproductions from Italian service-books, of the Annunciation and Nativity, have been issued (1s. 6d. and 1s. respectively), and four small process reproductions of St. George, the Virgin and Child, St. Boniface, and the Crucifixion, in folders, at 4d. each. While for those who are interested in Oriental art, there are seven large and three small reproductions from Persian illuminated manuscripts, which have been prepared with special reference to the coming Persian exhibition.

Simultaneously with the exhibition of Persian Art to be held at Burlington House in January, it is intended to arrange an exhibition in the Oriental section of the Exhibition Gallery of the Department of Prints and Drawings, in which the same subject will be dealt with so far as it comes within the scope of the Museum. It will not be confined to the Persian paintings in the Department itself, but will include illuminated manuscripts from the Oriental Department, and antiquities (notably the famous Treasure of the Oxus) from the other Departments in which objects from Persian territory (of whatever period) are to be found. A short Guide will be issued, containing not only descriptions of the objects exhibited, but also brief essays on Persian art.

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When the redecoration of the Prints and Drawings Department is completed, it is proposed to install, in the section of the Exhibition Gallery devoted to Western art, exhibitions of fifteenth century German woodcuts and English prints of the nineteenth century.

NOTE

THE sudden death of Dr. H. R. Hall on 13 October was a great shock to his colleagues, as well as to a large circle of friends outside the Museum. During the preceding weeks he had been representing the Museum abroad, first at the 'Semaine Égyptologique' at Brussels, and then at the celebration of the Centenary of the Berlin Museums (including the opening of new galleries for the Pergamon marbles and other remains of ancient architecture and sculpture). He was particularly pleased to go to Berlin, because he had recently been elected a member of the Archaeological Institute; and while there he was in excellent health and spirits, as his German friends who saw him there have since testified. A chill caught on the return journey, however, attacked his lungs; and after a few days' illness, during which no danger was anticipated, he died suddenly in his sleep. His death deprives the Museum of a vigorous and zealous officer, and is a heavy blow to his Department. During the five and a half years of his Keepership he had done much to reorganize the exhibition galleries by reducing the number of objects exhibited and exhibiting more effectively those which were retained; and he was looking forward to the more drastic rearrangement of the Department contemplated in connexion with the rebuilding schemes now in progress. His death leaves the Department sorely crippled, and deprives the archaeology of the eastern Mediterranean lands of its foremost representative in this country.

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THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE

each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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